

FLORIDA ARCHITECT

May-June 1999



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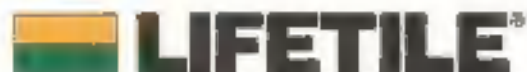
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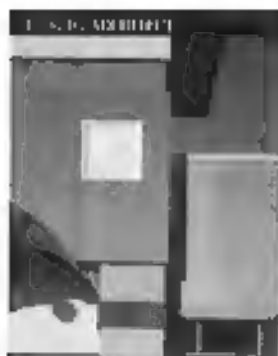


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May/June, 1990
Vol. 37, No. 3

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Cover photo of Earwood Festival Centre in Birmingham, Alabama, by George Cott, Architect: The Kirkland Group, Inc.

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This issue of *Florida Architect* deals with several new shopping "areas" in Florida. Some are small scale and freestanding, while others merely occupy a portion of a larger commercial project such as occurs at Olympia Place in Orlando. One featured project is integrated into the side of a mountain - a difficult site which offers an interesting alternative to the traditional strip center that's become an indelible part of the American landscape.

In Tallahassee, I've had the chance to observe the recent remodeling of two shopping "areas": one, a large mall, that except for its anchor store, was dying a painful and expensive death, and the other a strip mall that has been around for fifteen years and despite its unattractive appearance, has always prospered. I've been wondering about these two projects as I've watched some developer pump thousands of dollars into each, with the aid of an architect in both cases, and I've already formed an idea about the future life, and death, of each.

Maybe it's like the old "chicken and egg" question - which is more important, or which should come first in terms of priority...site or design? Why does one restaurant or gas station fail while another, no better designed, prospers across the street? Service? Design? Product? Site?

I give an unequivocal and rousing "Yes" to the latter choice. That is not to say that the other choices are not important; but we are a society that reacts to such imperatives as convenience, ease of ingress and egress, adequate parking, minimum traffic, etc. In short, we're lazy shoppers.

As to why the multi-million dollar renovation of the 40-store mall probably won't help business much...location and image. People in Tallahassee already perceive that the mall is dead. It's been dead and no amount of dressing up the corpse will revive it. On the other hand, the renovation and enlargement of the little strip center on the Apalachee Parkway in the shadow of the Florida Capitol has just made a good thing better. It's on the "right" side of town, near downtown and convenient. People liked it when it was an eyesore, they'll love it all dressed up.

Jacksonville Landing is another case in point. I never go to Jacksonville without going to "the Landing." My relatives who live in Jacksonville never go to the Landing even though it is surely the most exciting shopping space in North Florida - a virtual festival of food, clothing, strolling carts and even, on occasion, entertainment. The problem, you ask? Parking, location, access is difficult, shops are very specialized. Fun for the tourist, too much trouble for the local. Can a center survive when its clientele is composed primarily of tourists? Probably. In Norfolk, Virginia, Waterside seems to be making it. And in Boston and hopefully, in Miami, where it may be too soon to tell.

So, back to the question of what makes a center "go" while another fails? There is probably no pat response, but I seem to have made up my mind. Good design coupled with a good location. One without the other is a losing proposition. DG

Italian Exhibition Center Now Open In Orlando

The Italian Trade Commission is formally known in Italy as the Italian Institute for Foreign Trade and the Commission operates in accordance with directives given by the Italian Ministry of Foreign Trade.

As Italy's official commercial representative around the world, the Commission promotes Italian products and their sale by operating a worldwide marketing education and services network at the service of Italy's producers. The Commission operates through 80 offices in 66 countries. To enhance the success of Italian technology-based products in major industrial markets, the Commission has trade centers in six cities - London, New York, Paris, Tokyo, Düsseldorf, and now, Orlando.

The Orlando office of the Italian Trade Commission, directed by Dr. Carlo Adlis, recently opened with a prestigious Italian design show, the 15th Edition of the Compasso d'Oro (Golden Compass). The exhibition consisted of award-winning examples of Italian industrial, interior and household design and it was only the second time in the history of the award that the winning entries have been displayed in the United States. Winning entries ranged from a cattery set to a conference room seating system. Established in 1954, the Compasso d'Oro is the oldest and most prestigious design award in Italy.

The Italian Trade Commission assists foreign businesses who wish to trade with Italy, providing them with consultation services in order to facilitate preferential selection of Italian products by U.S. companies.



Health Care Design Symposium Stated

Snuggled in the heart of one the world's great cities, the Third Symposium on Health Care Interior Design will be held November 15-18, 1990, in San Francisco's new Marriott. "Breakthroughs in Health Care Design" will target an international audience of architects, interior designers, educators, health care professionals and manufacturers dedicated to producing quality, life-enhancing, cost-contained health care environments. The three-day conference is endorsed by a number of groups including the California Council of the AIA and the Royal Institute of British Architects.

Health care facilities will be constructed in record numbers nationwide beginning in 1990 to achieve environments that are supportive and that promote and reinforce wellness. It is now known that an individual's environment plays a powerful role in the recuperative process and there is a tremendous demand for quality health care facilities.

The program will feature presentations by internationally-recognized design and health care professionals, a gallery of professional health care designs by sponsoring firms; a trade show by leading design manufacturers and tours of local health care facilities.

As part of the symposium, the Third Health Care Interior Design Scholarship Competition is also being held. This competition,

which is open to design/architecture students, educators and professionals and health care professionals, is designed to recognize innovative design solutions in the health care environment.

For entry information, deadlines, etc., contact: (415) 370-0345 or FAX (415) 228-4018.

"Skyscraper" Comes To PBS

Coming to public television on May 7, 1990, at 8:00 pm ET, and airing on five consecutive Mondays, WGBH Boston will air "Skyscraper" - a dramatic glimpse into the worlds of architecture, construction and high finance. The program is an intriguing look at a New York City skyscraper as it rises from a hole in the ground to an 800-foot-high office tower.

In five one-hour programs, "Skyscraper" chronicles the building of Worldwide Plaza, a 49-story office complex designed by David Childs of SOM's New York office. The tower was built on a four-acre site in midtown Manhattan which was formerly occupied by Madison Square Garden.

The series provides viewers a firsthand look at the art and science of building a skyscraper, with journeys to Texas for steel, to Pennsylvania for brick and to Italy for marble. Then bulldozers, brute strength, technology and teamwork combine to transform an empty lot into a massive landmark.

As the series unfolds, men and women involved in the construc-



"Flecolite" bed with patented support designed by Ennio Lancia and Fabrizio Boldrin. Photo courtesy of Italian Trade Commission.

tion talk openly of their feelings about the building that has come to dominate their lives. The result is a compelling, real-life human drama that provides insight into the risks and fears of a financier behind a major development in an unforgivable part of the city; the concern of a community undergoing change; the elation of a craftsman for a job well done; and the anger and pride that sometimes divide and sometimes unite fellow workers.

Please check your local listings for specific channel.



Worldwide Plaza in New York City was designed by David Childs of Skidmore, Owings and Merrill's New York office. The construction of this 46-story office tower is the subject of a 5-part PBS film entitled "Skyscraper." Photo courtesy of WGBH Boston.

Books

The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, Bars, Hangouts, and How They Get You Through the Day

by Ray Oldenburg
Paragon House
Cloth, black & white photos, notes,
indexed
\$19.95

As the theme song from the hit TV show "Cheers" says, "And they're always glad you come... You want to go where everybody knows your name."

And it's true. At one time, the local tavern, drugstore and beauty salon were the places to go for a respite from the grind of everyday life. In recent times, much of the appeal of such places has fallen by the wayside as the focus of many people's lives has come to depend exclusively on family and job.

Author Ray Oldenburg feels that what America needs most is not more television, exercise or psychotherapy, but a "third place" that will nourish relationships and provide a diversity of human contact that is important in day-to-day life.

The Great Good Place shows how informal gathering places are essential to the vitality of a city and its people and it also includes a social history of informal life throughout the world.

The book provides a systematic analysis of the subject and is divided into three parts dealing with various aspects - historical, social, psychological and political - of the "third place."

For many who are disappointed by the average bar or fast food outlet, the author describes the possibility of an informal support group which is missing from their lives. For the architect interested in

designing a "great good place" or the entrepreneur interested in garnering a loyal and regular trade, benefit can be derived from the models Oldenburg sets forth.

Ray Oldenburg lives in Pensacola, Florida. He has a Ph.D. in Sociology and is currently on the faculty at the University of West Florida.

The Great Good Place can be ordered from the AIA Bookstore in Tallahassee.

Architectural Shades and Shadows

by Henry de Grootwin, with an introduction by Tony P. Wren
120 pages, 81 illustrations
\$32.95 plus \$3 shipping

The American Institute of Architects has reassured the long-out-of-print book, *Architectural Shades and Shadows*. This 1904 work, reprinted in 1926, was used to teach architects and architectural draftsmen how to give form, depth and expression to their drawings through the use of shadow casting.

Educated in the Beaux-Arts tradition, McGoodwin used translations of Beaux-Arts shades and shadows exercises in classes he taught at the University of Pennsylvania. Finally, in 1904, with the help of a former professor at MIT and two of his classmates at MIT, and the camera of landscape architect Frederick Law Olmstead, he produced his own work which has long served as a basic text. It is also one of the few available for draftsmen.

McGoodwin covers tools, papers and techniques, and, using a series of drawings and photographs, explains the geometry of shadows cast by various architectural elements. He notes that he is "dealing with materials of art, elegance

and subtlety" in the drawings he uses to illustrate his work.

This issue of the 1904 edition, a copy of which is in the AIA Rare Books Collection, reproduces these drawings from the originals, which are now in the Prints and Drawings Collection of the American Architectural Foundation.

Landscaping in Florida: A Photo Idea Book

by Mac Perry
Pineapple Press, Inc.
Hardcover, 256 pages, color and black & white photos
\$24.95

Although author Perry is a horticulturist and landscape consultant, this book is written for the layperson, not the landscape architect. As such, it should be helpful to anyone who lives, and plants, in Florida.

If you're looking for landscape ideas and want to know what will grow where, this is just the book to answer a multitude of questions. In addition to photos, the book also features landscape designs and "Here's How" illustrations on topics including how to design a play area, a work area and a privacy area. You will also see how to construct walkways, make topiaries, landscape driveways, build reflecting pools and make mini-storage areas. There is also a section on planning and evaluating your own landscape.

Mac Perry is a gardening columnist in St. Petersburg. He is the author of five books, including *Mac Perry's Florida Lawn and Garden Care*. In preparation for this book, he traveled the state photographing the work of landscape architects, nursery owners and talented homeowners.

The book can be ordered through the AIA Bookstore in Tallahassee or for additional information, contact Sherri Hill at Pineapple Press at (813) 932-1085.

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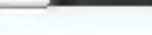
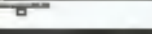
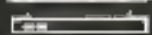
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FAPAC is Picking Some Clout These Days

There was an interesting story in last month's issue of *Florida Trend* magazine about political action committees. The main thrust of the story was that Florida PACs are getting bigger and if you don't give at the office, you may lose in the Capitol.

The Florida Architects Political Action Committee is certainly an example of what the article was saying. Started in the '70's, the FAPAC barely raised \$1,000 over the first five years, but since then, 1980's, it has steadily grown in size and clout. As the FAPAC has grown, so has the political clout of the FAWA in representing the interests of the professional professions.

FAPAC is headed by a Board of Directors which represents every AIA chapter in Florida. Enrique Woodruff of Tampa is serving a two-year term as chairman. So far this year, it has contributed nearly \$25,000 in legislative initiatives and cabinet meetings running for reelection.

"We have raised more than \$20,000 during our current two year campaign. While we are very grateful for the donations made by our members, we really need at least \$50,000 or even \$75,000 to respond to requests we receive from candidates," Woodruff said.

He noted that if every member contributed \$25, the FAPAC would raise \$85,000 per year or \$425,000 over the two year campaign time. Last year 31 percent of the members contributed and this year only about 17 percent have sent in their \$25.

Contributions can be made by sending your check to FAPAC, P.O. Box 10382, Tallahassee, FL 32302.


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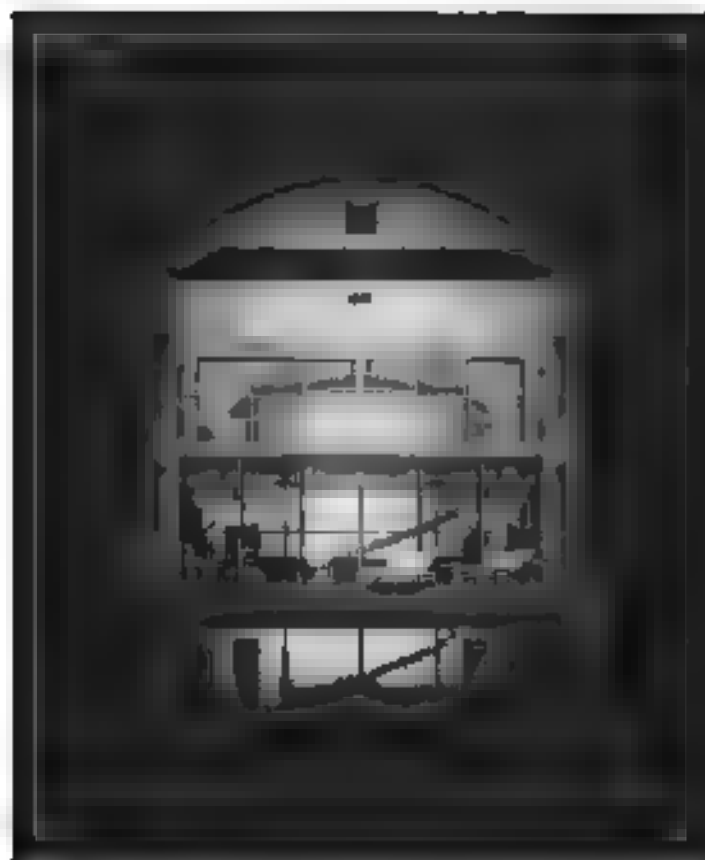
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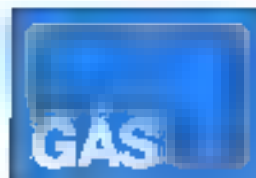
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Four architectural drawings for the LSF. From left to right: three views of the building.

Shopping on A Stepped and Sloping Site

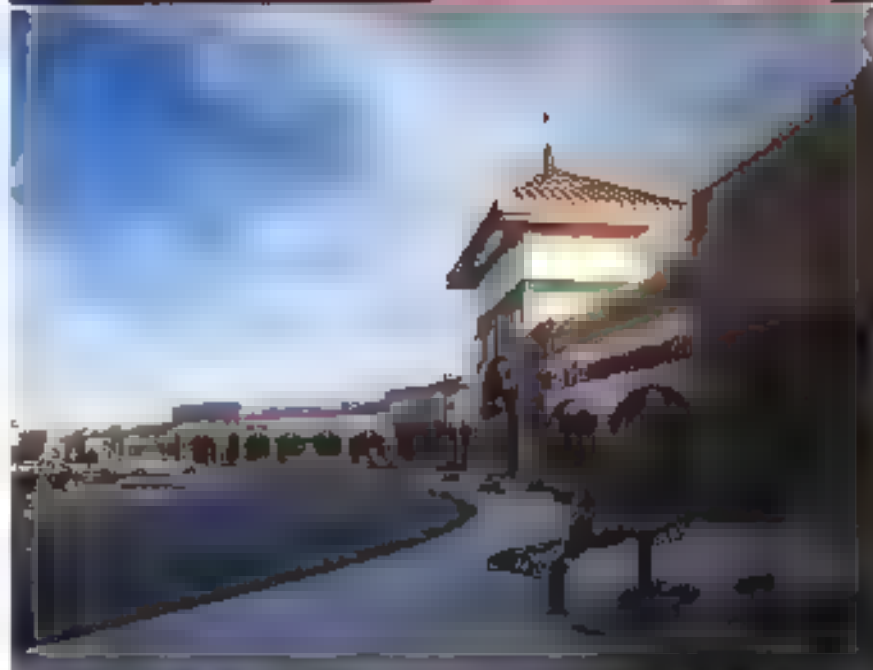
Eastwood Festival Centre Birmingham, Alabama

Architect: The Hillier Partnership, Birmingham and London
Engineers: Langford Brown
Design Team: Hillier
Interior: A. A. Roberts Ltd., Birmingham
Architectural Program: William Lee
Consulting Engineers: Conington, Brown, Hillier and Associates, Birmingham
Structural Engineer: Langford Brown
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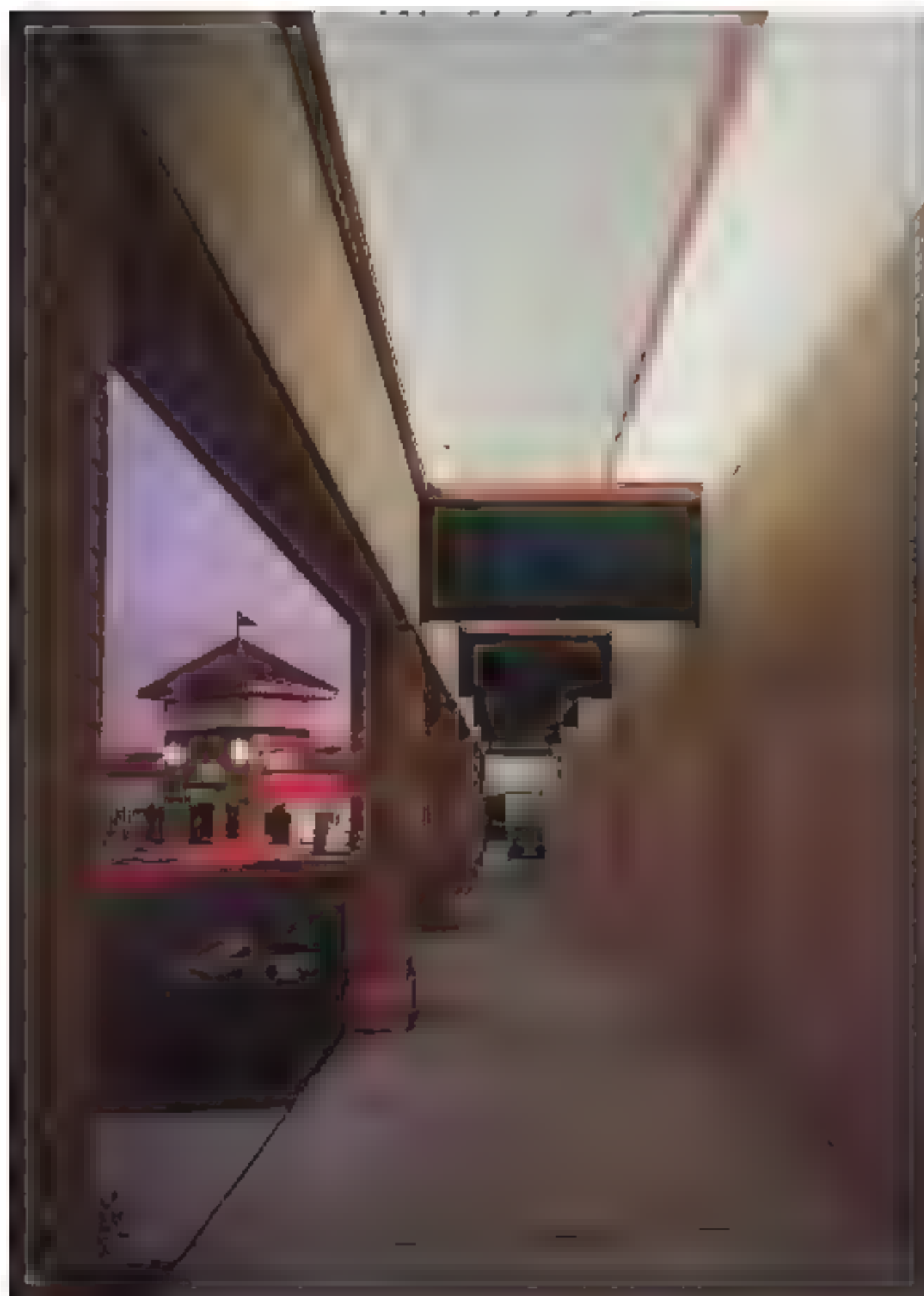
Nestled in the city of Birmingham, Alabama, the Eastwood Festival Centre is a shopping and entertainment complex designed by The Hillier Partnership. The complex is a stepped and sloping site, and the design team had to create a building that would fit the site and the surrounding environment.

The design team created a building that was a perfect fit for the site. The building was designed to be a stepped and sloping site, and the design team had to create a building that would fit the site and the surrounding environment. The building was designed to be a stepped and sloping site, and the design team had to create a building that would fit the site and the surrounding environment.

The building was designed to be a stepped and sloping site, and the design team had to create a building that would fit the site and the surrounding environment.



Architectural rendering of the Eastwood Festival Centre, showing the building's design and the surrounding landscape. Photo: The Hillier Partnership



that had a high profile both day and night. This requirement drove a literal 2,465 sq ft into the design. Not coincidentally, it placed the building's lighted facade just 10 ft from a square that the building had 4 ft of scales he could offer. So he began designing a system that would allow him to install a number of elements to facilitate the required illumination. He had to consider the building's profile, its location, and the way it would be seen. He had to think about the building's form, its location, and the way it would be seen. He had to think about the building's form, its location, and the way it would be seen.

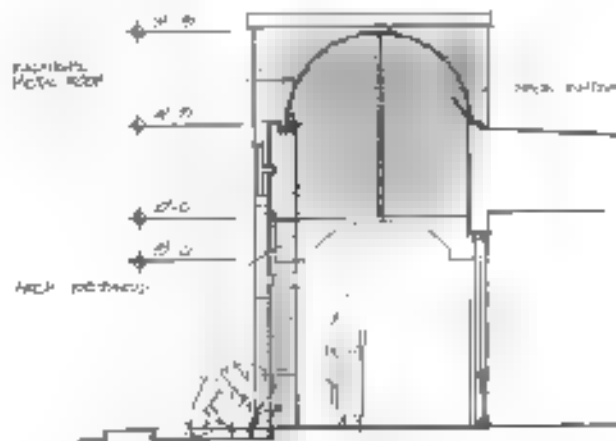
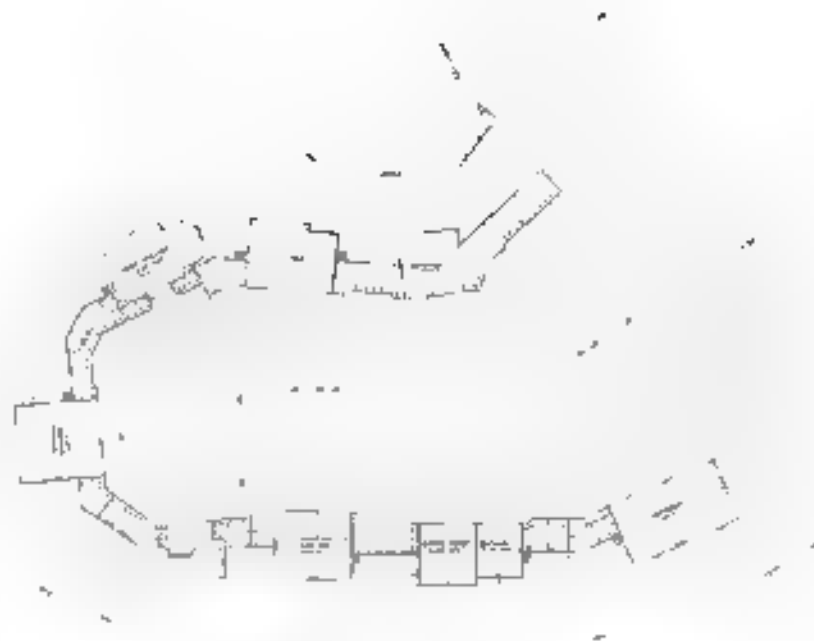
The night lighting of the complex was a problem. The architect's solution was to use a series of light fixtures that were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways.

The type of lighting and the way it was used was a problem. The architect's solution was to use a series of light fixtures that were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways.

By the way, the architect's solution was to use a series of light fixtures that were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways. The fixtures were designed to be used in a variety of ways.

The author is Director of the Tampa office of The Kirkland Group.

Boundary paper, also known as a boundary paper, is a type of paper that is used to create a boundary between two different areas. It is a type of paper that is used to create a boundary between two different areas. It is a type of paper that is used to create a boundary between two different areas.



SECTION A 1/4"

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Over the longer term
the company will

† *aspirin* 100 mg *q* 4 h *prn* pain

These 4.40 GPa is comparable with

File # 011 244 72341 completed
15/11

1954年 1月1日 1月1日
 1955年 1月1日 1月1日

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 Printed by the
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 New Delhi

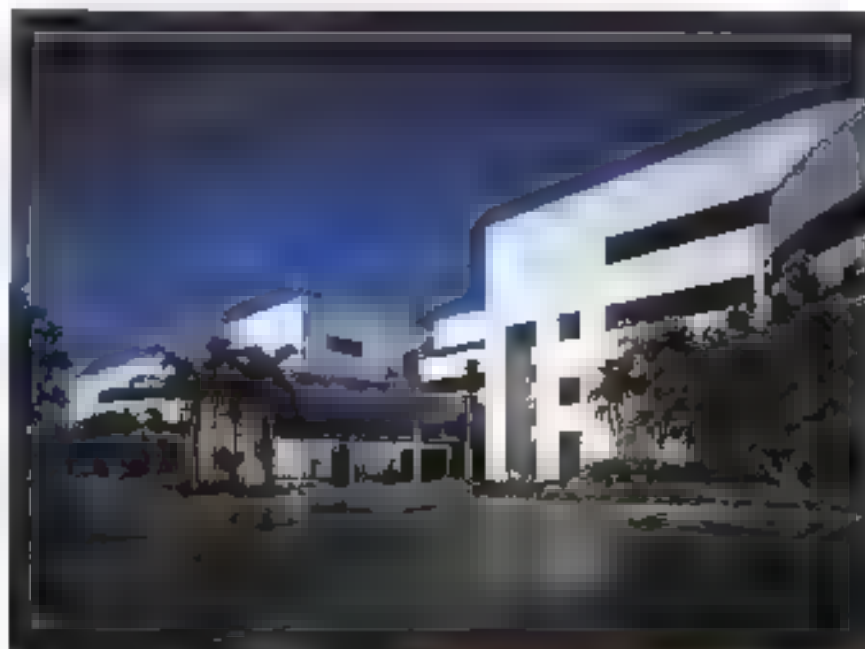
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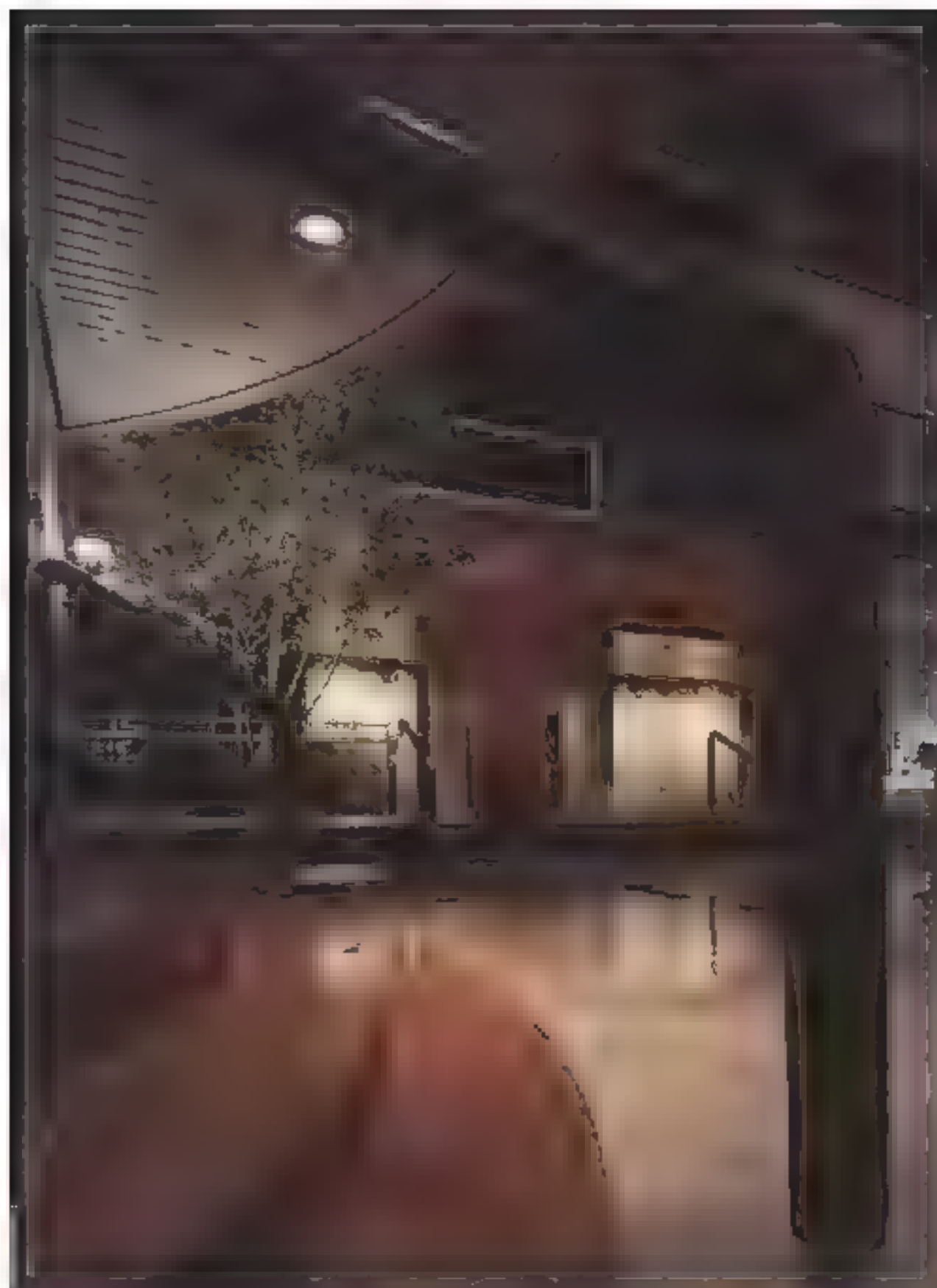
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אֲנִי מֵיָדְעִים לְהַגִּיד לָכֵן אֶת הַמִּשְׁפָּט
 וְלֹא אֶתְּחַלְּלֵם לְפָנֶיךָ יְיָ אֱלֹהֵינוּ
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 וְלֹא אֶתְּחַלְּלֵם לְפָנֶיךָ יְיָ אֱלֹהֵינוּ





4 Retail Office Complex Sensitive To Its Community

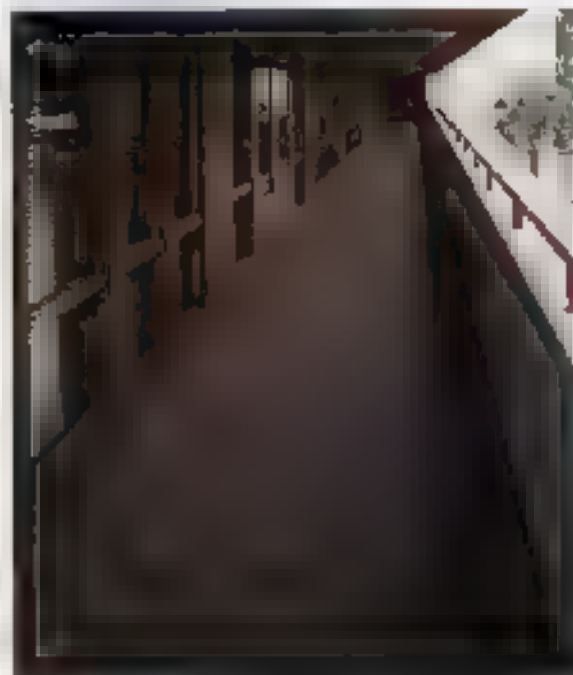
Scott M. Fawcett
Winter Park, Florida

[illegible]

When I walked along with the group, I saw a small group of people standing in the middle of the road. They were looking at each other and talking. I was curious to see what they were doing. I walked over to them and saw that they were a group of people who were looking at each other and talking. I was curious to see what they were doing. I walked over to them and saw that they were a group of people who were looking at each other and talking.

The one which had been used as the office for the 1940-1941 season had been built in 1940 by the city. It was a small, one-story building with a flat roof. It was built on a hillside and was surrounded by trees. The building was made of brick and had a small porch. It was a simple, functional building. The city had used it as an office for the 1940-1941 season. It was a small, one-story building with a flat roof. It was built on a hillside and was surrounded by trees. The building was made of brick and had a small porch. It was a simple, functional building.

20. 1995 թվականի ապրիլի 15-ին
 քաղաքի քաղաքապետի կողմից
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 առաջին 100 օրվա ընթացքում
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 առաջին 100 օրվա ընթացքում

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 Բանաստեղծություն

אחד מהמבנים המרכזיים של
המכללה הוא המבנה החדש

המבנה החדש הוא המבנה
החדש והגדול ביותר של המכללה
הוא בנוי בסגנון מודרני ויש בו
מספר רב של חדרים וחדרי

החדשים והגדולים ביותר של
המכללה הם המבנה החדש והגדול
הוא בנוי בסגנון מודרני ויש בו
מספר רב של חדרים וחדרי

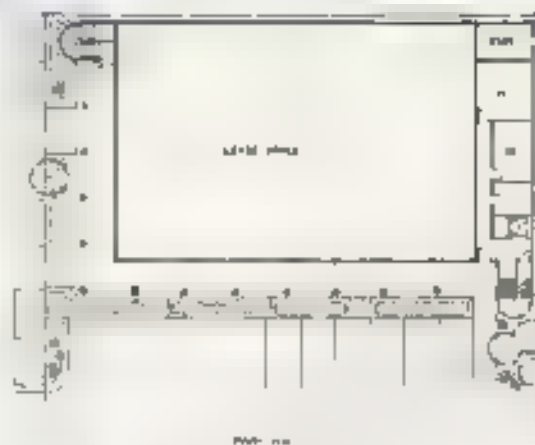
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הוא בנוי בסגנון מודרני ויש בו
מספר רב של חדרים וחדרי



Far From The Madding Crowd

The Shoppes At Olympia Place Orlando, Florida

Architects: Hensel and Phelps Inc.
Orlando, Florida

Project Designer: Charles W.
Wiley Jr., AIA

Principal-in-Charge: T. Edward
Humes, AIA

Mechanical/Electrical/
Structural Engineers: Humes
& McCall

Interior Design: Humes and
McCall

Principal Designer: Charles W.
Wiley Jr., AIA

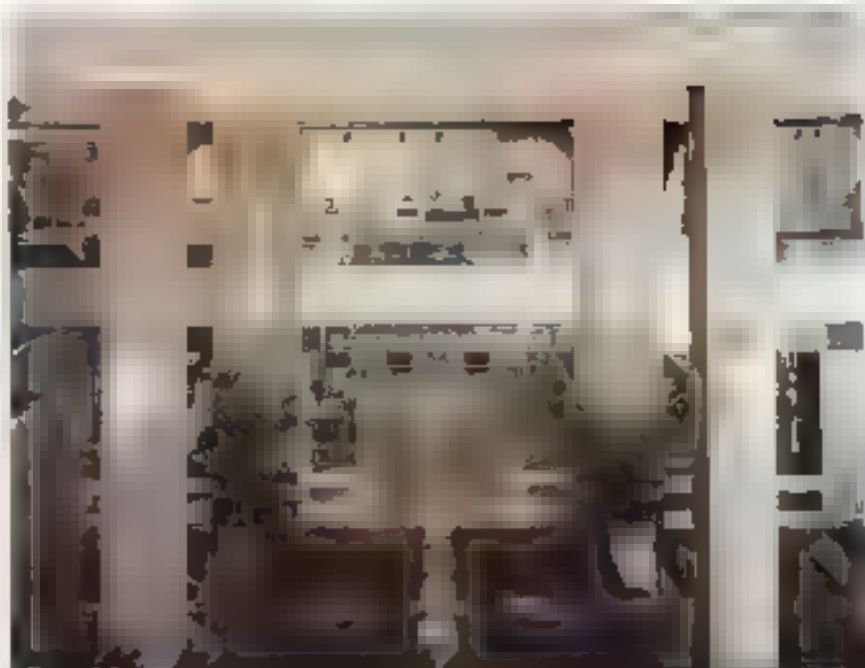
Owner: Olympia Park
Southwest Equities

Construction: T. Humes

Events that may seem distant—browns, breads, retail space that have captured a distinct local character—became all of the Shoppes at Olympia Place. All said, the shoppes are born from the South's history of fine dining. Centered in multiple miles from the Olympia Place development under development, the design of the shoppes is a result of a local history and a great community.

Original design called for a small, single-story building with a single level of retail space. The building was designed to be a small, single-story building with a single level of retail space. The building was designed to be a small, single-story building with a single level of retail space. The building was designed to be a small, single-story building with a single level of retail space.

Without compromising either the historic or the modern building, the architect has designed a building that is both historic and modern. The building is designed to be a small, single-story building with a single level of retail space. The building was designed to be a small, single-story building with a single level of retail space.





Architectural drawing by Peter Zumthor, 1980

lobby entrance. This implies the material must be light and translucent, the floor low in plane throughout.

A second perspective study revealed that the ceiling could be a ceiling in light of more than 1000 lux, and the walls could be a ceiling in light of more than 1000 lux. The architect's design for the lobby was to create the illusion of height and volume. The walls were painted to make the ceiling appear higher than it is.

Finished plaster and marble flooring, painted and lime-banded, and a dark, polished floor were selected for their ability to reflect light. The space was designed to be a place of light and volume, and the walls were painted to make the ceiling appear higher than it is.

Finally, the architect designed a central hall, the hall of light, a space of light and volume. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is.

Finally, the architect designed a central hall, the hall of light, a space of light and volume. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is.

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which was a new design through the lobby hall.

The architect designed the lobby hall, a space of light and volume. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is.

Designed to fit human needs, the hall is a space of light and volume. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is. The hall is a space of light and volume, and the walls were painted to make the ceiling appear higher than it is.

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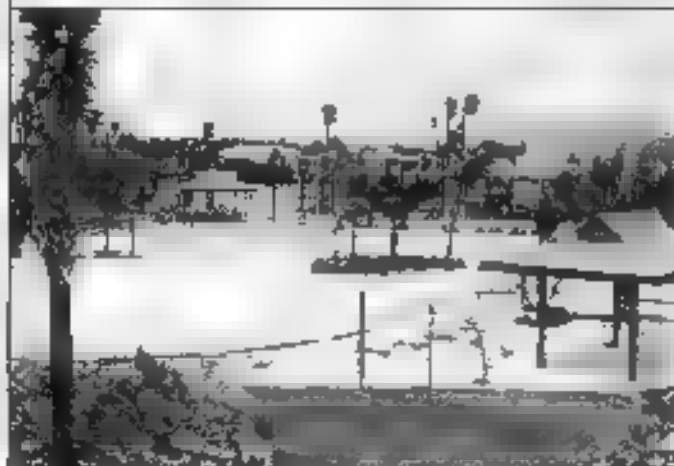
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CHAPTER AWARDS

Palm Beach Chapter/AIA

The Broward Chapter AIA's 990 Design Award program produced eight awards for Excellence in Architecture. This year's juror included William Morgan, AIA, James Graves, AIA, and Raul Rodriguez, AIA.

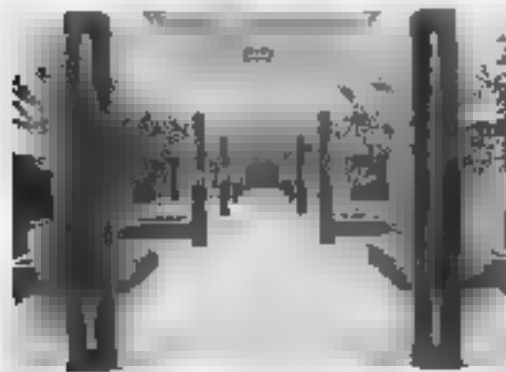
The purpose of the annual award program is to celebrate local architecture, to encourage high quality design and to recognize those who adhere to such standards.



Tamarac City Hall

Architect: Miller Meier Kerynberger Architects and Engineers, Inc.

Tamarac City Hall is a public building of white concrete, which seems to approach from an insulated neighborhood as a town suggested on a main street with gas lights and shops along the route.



Forest Glen Middle School

Architect: Daniel Singer Architects P.A.

Forest Glen Middle School is conceived as a series of courtyard zones, which are placed around required buildings forming a cluster. The zone, while being secure, provides an openness and serenity of changing views within which students flourish. The design is a prototype.



Colee Hammock Residence

Architect: Duhill & Vick Architecture

Colee Hammock Residence is a modest-sized home created among oaks. The focus is on a well-defined elements comprising public and private functions, built of masonry and glass.



Tarpon River Park Villas

Architect: Corcoran & Corcoran Architects

The Tarpon River Park Villas are four connected single-unit villas located in a downtown area facing the river. The simple forms echo its urban milieu while embracing views of river and sky.



Esperanto
Architect: RKL Associates

Esperanto is a world-famous West Palm Beach office tower with floors inside and sky outside where the sun is reflected in polished panels and granite. The form is all over fresh and tumbled with detail.



M.F.A. Building
Architect: S.C. Architects

The M.F.A. Building is an office building along a highway whose carved form is contextually justified by its site and related factors. The particularity of form is one of strength and economy of design.



Susana's Casa
Architect: Jorge Hernandez Architects AIA, P.A.

Susana's Casa is a single family home of masonry and glass, a modern form, a vision of modernism of inside and outside spaces, expressive of a ritual hierarchy of activities engendering openness to rest and prevail by means.



Sheraton Bayside Hotel
Architects: E. I. Sami Assoc. with Larry W. Robinson Architects

The Sheraton Bayside Hotel is a linear single-sided tower of rooms facing the ocean, a series of above a lower plinth comprising auxiliary functions. The building form encompasses a city block in one of unique and sensibility and drama.

New Products and Services

Parex Offers Architectural Wall Coverings

Parex, Inc. is the worldwide leader in decorative exterior architectural finishes. Parex System 3005 products and the Mission tile with a life good warranty.

The Parex System 3005 Exterior Insulation System, which System 3005 offers thermal insulation, enhanced appearance and superior performance that architects will be able to rely on. The system includes an extensive range of textures to the traditional architectural rendering, including adhesion, waterproofing, and application methods applied to the exterior. System 3005 is a unique, flexible, and durable system that is used in many architectural applications. The system should be used in all areas where exterior architectural finishes are required.

Parex System 3005 is a high quality and high quality polymer to provide the application with a wide range of capabilities. Parex offers a wide range of colors and finishes with a range of marble, aggregate, and other decorative finishes. Parex System 3005 is a high quality and high quality polymer to provide the application with a wide range of capabilities. Parex offers a wide range of colors and finishes with a range of marble, aggregate, and other decorative finishes.

For information about the Parex System, contact the company at Red Oak, Georgia, at (404) 482-1372.

American Clay Makes "Mission" Tile Available

American Clay Products manufactures of 100% clay roof tiles has introduced the production of the new "Mission" tile.

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American Clay Products manufactures of 100% clay roof tiles has introduced the production of the new "Mission" tile.

The special Mission tile available in three natural shades of terra cotta. The tile expands American Clay's product line to three different profiles which are available in all colors and finishes.

Recent Florida projects include the independent design of a new tile installation between the new Florida House in Tallahassee, the Florida House in Miami, and the Florida House in Orlando.

For product information, contact the company at 1000 N. 10th St., Tallahassee, FL 32301.



"Like-Wood" Mouldings Top 60 Styles

There are now 60 new moulding styles available at the expanded architectural millwork line from Russell Corporation.

The new mouldings range from a simple base to a more sophisticated design. The new mouldings are available in a variety of finishes, including wood, paint, and stain. The new mouldings are available in a variety of finishes, including wood, paint, and stain.

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A variety of styles are available, including a wide range of profiles and finishes. The new mouldings are available in a variety of finishes, including wood, paint, and stain.

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New Roofing Slates From Eternit

Eternit Roofing Slates are the new product line from Eternit. They do not contain asbestos and are highly compressed with an inherent resistance to fire. They are available in a variety of colors and finishes.

In addition to conventional roofing applications, Eternit Roofing Slates are also available for use in a variety of other applications. Eternit Roofing Slates are available in a variety of colors and finishes.

Also from Eternit...

Substrate 401 is a new product line from Eternit. It is a high-strength, high-impact material that is used in a variety of applications. Substrate 401 is available in a variety of colors and finishes.

Composed completely of inorganic materials, Substrate 401 is highly durable. It is resistant to fire, water, and other environmental factors. Substrate 401 is available in a variety of colors and finishes.

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Porcelain Tile From Atlantis II

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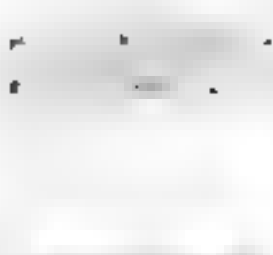
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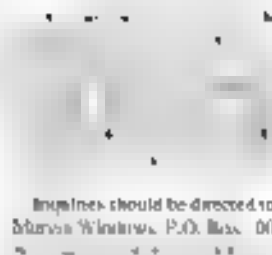
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Marvin Introduces Turner Windows

Marvin Windows, P.O. Box 500, 1000 1st St., St. Louis, Mo. 63103, has introduced a new line of windows, the Turner Windows. These windows are made of aluminum and are available in a variety of colors. They are designed to be energy efficient and to provide a wide range of ventilation options. The Turner Windows are available in a variety of sizes and are suitable for use in a wide range of applications. They are a good choice for anyone looking for a high-quality window that is both functional and aesthetically pleasing.



Inquiries should be directed to:
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Microstation and Archid AD Now Linked

Graphisoft, ISA, a branch of
Graphisoft GmbH in Munich, Ger-
many, has unveiled the first real

process for producing 3D plans of
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The process is called Archid AD and
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Archid AD is a software package
that allows architects to create 3D
models of buildings and to generate
2D drawings from these models.

Archid AD is a software package
that allows architects to create 3D
models of buildings and to generate
2D drawings from these models. It is a
very powerful tool that can be used to
create a wide range of architectural
drawings, from simple floor plans to
complex 3D renderings.

Archid AD is available for large symbol
library translation from AutoCAD.



and Stairmaker supplementary pro-
grams, which help the architect

George Kalka, Graphisoft, 300

Ripolin Paint Now Available in U.S.

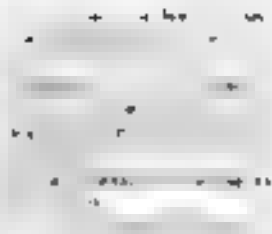
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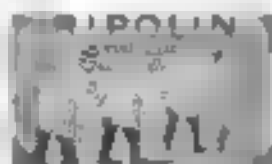
testimonial to the quality of the paint
was Pablo Picasso's choice for his
famous painting, "Les Femmes d'Alger".
The application of Ripolin to the
Eiffel Tower was so successful that it
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6. *sup* 11/12 p. 204 + 21 22

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1	2010-01-01	12:00	34.0	-118.0	1000
2	2010-01-01	12:05	34.0	-118.0	1000
3	2010-01-01	12:10	34.0	-118.0	1000
4	2010-01-01	12:15	34.0	-118.0	1000
5	2010-01-01	12:20	34.0	-118.0	1000
6	2010-01-01	12:25	34.0	-118.0	1000
7	2010-01-01	12:30	34.0	-118.0	1000
8	2010-01-01	12:35	34.0	-118.0	1000
9	2010-01-01	12:40	34.0	-118.0	1000
10	2010-01-01	12:45	34.0	-118.0	1000
11	2010-01-01	12:50	34.0	-118.0	1000
12	2010-01-01	12:55	34.0	-118.0	1000
13	2010-01-01	13:00	34.0	-118.0	1000
14	2010-01-01	13:05	34.0	-118.0	1000
15	2010-01-01	13:10	34.0	-118.0	1000
16	2010-01-01	13:15	34.0	-118.0	1000
17	2010-01-01	13:20	34.0	-118.0	1000
18	2010-01-01	13:25	34.0	-118.0	1000
19	2010-01-01	13:30	34.0	-118.0	1000
20	2010-01-01	13:35	34.0	-118.0	1000
21	2010-01-01	13:40	34.0	-118.0	1000
22	2010-01-01	13:45	34.0	-118.0	1000
23	2010-01-01	13:50	34.0	-118.0	1000
24	2010-01-01	13:55	34.0	-118.0	1000
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26	2010-01-01	14:05	34.0	-118.0	1000
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28	2010-01-01	14:15	34.0	-118.0	1000
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52	2010-01-01	16:15	34.0	-118.0	1000
53	2010-01-01	16:20	34.0	-118.0	1000
54	2010-01-01	16:25	34.0	-118.0	1000
55	2010-01-01	16:30	34.0	-118.0	1000
56	2010-01-01				

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Minimizing Latency Through Security Design

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1. *Journal of the American Medical Association*, 1997; 278: 1033-1038.

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Figure 1 is a line graph showing the effect of the concentration of the inhibitor on the rate of polymerization. The y-axis is labeled 'Rate of polymerization' and ranges from 0 to 1.0. The x-axis is labeled 'Concentration of inhibitor' and ranges from 0 to 1.0. The curve starts at (0, 1.0) and decreases as the concentration of inhibitor increases, approaching 0 as the concentration approaches 1.0.

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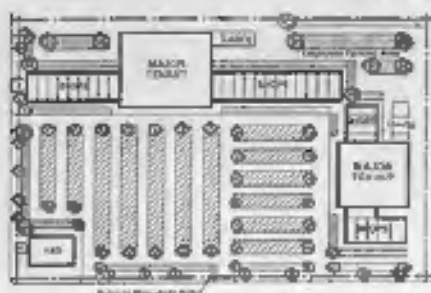
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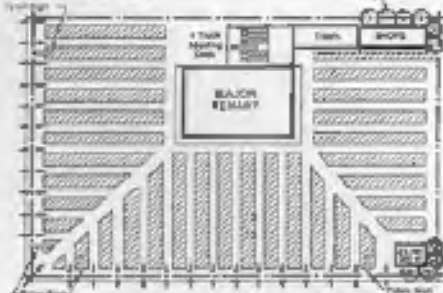
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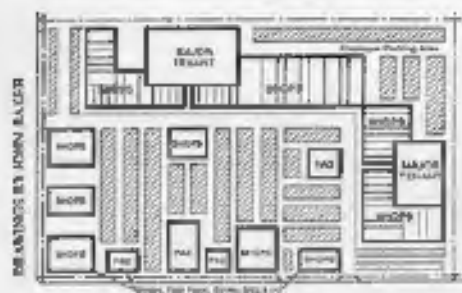
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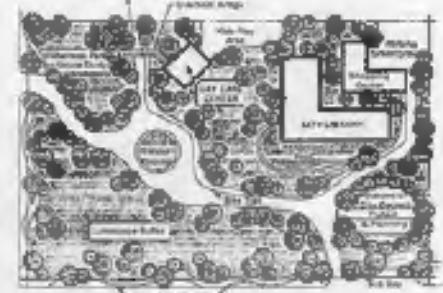
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FROM THE PUBLISHER

Does Our Healthcare System Need A Checkup?

by George A. Allen
Executive Vice President

Amid growing concern over the rising costs and increasing use of medical care, it is easy to understand why architectural firm principals have not had an easy time finding good, reasonably priced, reliable health insurance plans in the last few years.

Over the past several years, the inflation rate for health-care costs has been in the double digits. Indeed, health care insurance carriers are experiencing difficulties which are not unlike the problems faced in the liability insurance market a couple of years ago.

Providing good, reasonably priced, reliable health insurance has been a key program which the American Institute of Architects has attempted to provide for its members over the past decade. Experiences in the past five years have not made this easy. The AIA Benefit Insurance Trust changed service providers and carriers and was not able to offer its program in Florida. The FA/AIA Group Insurance Trust continued to write coverage through the John Hancock Company under a service contract with A.A.A.C. of California, but experienced heavy loss for several years and ended up last year with a \$1 million shortfall.

Why the heavy losses? The reasons for losses in health insurance have created whole new vocabularies for us to use. "Cost shifting" is one of my favorites. This is when hospitals take in patients who cannot pay and they shift the cost to those patients who can pay, usually those covered by insurance. This adds about 7.4 percent to the price of insurance premiums a year and makes up about 32 percent of the total increase in costs. The other big ticket item is "medical inflation" which is another way of saying "them who makes the noise gets to lick the spoon." In this case it is new life-giving surgical procedures, new life-support equipment, bigger, better hospitals, health care provider salaries, etc. We all want

to live, right? Well, health care now ranks as the nation's third-largest industry and gets bigger every day. High demand equals rising costs, in this case about 35.5 percent of the total increase.

The third reason for loss is the "increased utilization" of insurance programs by policy holders. This one is always harder for insurance companies to explain, but the fact remains that Florida has been a high user state in the past several years with a greater than normal number of catastrophic cases (\$100,000 and above) and one case in the FA/AIA program that almost reached the \$1 million amount. This accounts for 18 percent of the increase.

Why continue when things are so bad? The motto on the FA/AIA Insurance Trust is that we should continue because things have gotten better. The FA/AIA Insurance Trust had one of its best years ever in 1989 and as a result feels its insurance program, newly revised, will be more attractive to our members. The AIA Benefit Trust has a new charter, is now authorized to sell in Florida and also is feeling a resurgence in confidence.

How can you afford to buy these programs? Of course, we all know that insurance premiums are still increasing. You should shop around and find the program that fits your needs best. But, be leery of switching policies too often just for the lower bottom line. You could find yourself in a position of not having coverage for an employee who has a pre-existing condition that a new carrier will not cover. Some "quick fixes" which A.A.A.C. recommends includes: (1) increasing your deductible and making up a portion of the difference by giving cash awards to your employees. You may find the difference helps your employee benefit bottom line and it could also reduce claims submissions overall; (2) You may want to look into a Health Maintenance Organization. Their rates are typi-

cally lower than a conventional insurance program and they require lower co-payments by employees; (3) If you offer dependent coverage, you might look into whether there is a duplication of coverages by the spouse employer. If employees are required to pay a portion of it, they can reject or accept it and you may find they will reject it because the spouse already has coverage elsewhere. The net result is a savings to the firm.

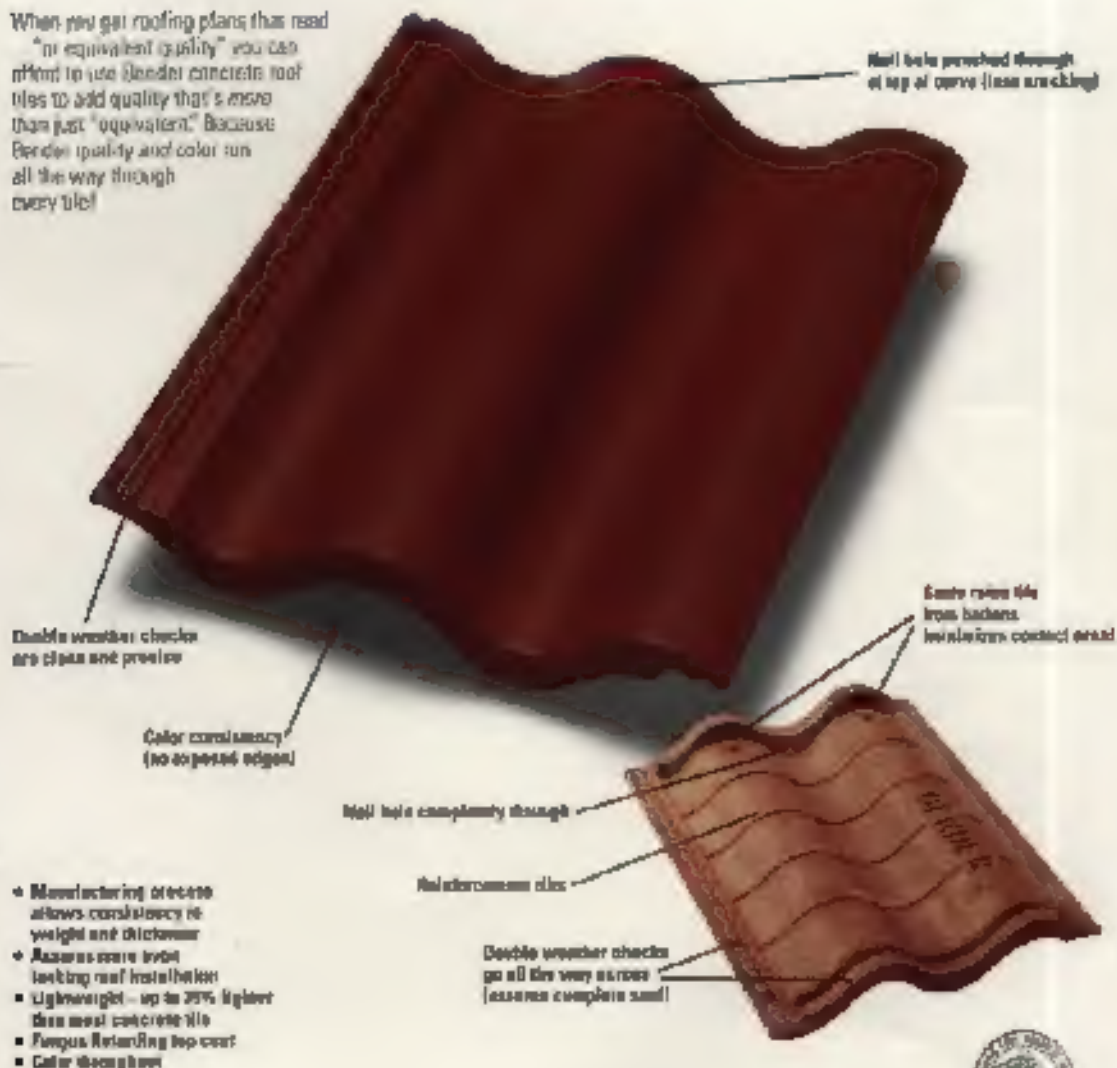
But, a "quick fix" may not be the answer for some small firms and the trend toward rising health care costs makes it difficult for us to offer a plan that is affordable. The tragedy is that employees of architectural firms will then either be forced to look for individual policies, which are even more expensive, or go without coverage. In these cases, some of these employees might find themselves in a position of not being able to pay for medical care and they become part of the "cost shifting" process. So, the situation worsens.

Are there any solutions? Yes, but they involve Congressional action in Washington and that could take a while. And, perhaps we can review the Washington options in a later column. In the meantime, take another look at the FA/AIA Trust plan and the AIA plan. There have been some changes made and you may find them affordable again.

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